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dently an allegory of the Queen's rejection of love at the call of duty to the state. Further, in the story introducing the play there are a number of details that mark the entertainment as belonging to the same age and much the same fashion as *Endimion*. And yet the "Entertainment at Woodstocke" is to be associated with such a play as *Common Conditions* rather than with *Endimion*. Certainly all my literary instincts fail me if the "Entertainment," while suggesting the conventionality of Lyly's type of play, does not uphold his literary supremacy.

Though I have given much space to amending some of M. Feuillerat's broadest conclusions, even these conclusions, except in his treatment of *Endimion*, are not altogether unfounded, but are rather the result of improper relative emphasis. Certainly it is better to see in *The Anatomy of Wit* a serious moral treatise than to disregard entirely the moral and satirical coloring of Lyly's work; and it is far better to neglect the Italian influence that prepared for Lyly than to forget the continual presence of a powerful English prejudice in his work. Though I believe that in view of his age Lyly deserves a higher rank than M. Feuillerat is inclined to allow him, no student of Lyly can afford to neglect an estimate based upon so thorough a study of details, so careful an analysis, and so masterly a knowledge of the man and his work.

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GILBERT CHINARD, *L'Exotisme américain dans la Littérature française au XVIIe Siècle, d'après Rabelais, Ronsard, Montaigne, etc.* Paris: Hachette, 1911. xvii + 247 pp.

So many have already called attention to the great influence exerted by the Discovery of America on the development of religious and political ideas in the 16th century that it would be trite to repeat it here. Yet no attempt has been made to trace the growth and development of the *littérature américaniste* in this important

period. Only special studies have appeared until the present, such as that of Carlo Steiner entitled *Cristoforo Colombo nella Poesia epica italiana* (Voghera, 1891, 135 pp.) and Dr. J. A. Ray's dissertation on *Drake dans la Poésie espagnole* (Paris, 1906, 265 pp.),¹ but these do not serve to give a general conception of the extent of the influence of America on literature. For that reason, if for no other, we must welcome the volume of M. Chinard, which, notwithstanding certain shortcomings, represents an effort to supply this want.

M. Chinard writes in a very graceful style, and, although he indulges perhaps too frequently in digressions and repetitions, he has given us a work at the same time scholarly and readable—a gift that is peculiarly French. We feel, however, that the title of his work was unhappily selected and is apt to deceive the reader, for of the 247 pages contained in the volume, 30 are devoted to Rabelais, about 8 to Ronsard, and 25 to Montaigne. The remainder treat principally of different *révélés de voyages*, the establishment of settlements by French explorers, their impressions of the morals and customs of the natives, etc., with the return-to-nature theory somewhat too strongly emphasized in the background. Here we think that the author has missed an excellent opportunity, that of showing how far these conceptions penetrated into the literature of this period. Unfortunately, with the exception of the chapters mentioned above, M. Chinard fails to touch upon this subject, and in that respect his interesting volume is a disappointment. But in justice to him, we must state that he makes no claims to being complete and has followed rather closely the sources given in Harrisse's *Bibliotheca Americana vetustissima* and a few other well-known works. Although it would have required very extensive readings and researches, we cannot help but regret that M. Chinard has not given us a more complete account of the influence of the explorations in America on contemporary literature.

¹ Neither of these works is mentioned by M. Chinard, although Dr. Steiner's work is very complete and Dr. Ray's thesis supplies some interesting details.

Without mentioning the important discoveries in regard to Montaigne of which we shall speak later, we feel very grateful to M. Chinard for having again called attention to the rare Americana contained in the John Carter Brown Library at Providence, which in this subject deserves to be ranked among the leading libraries of the world. Few have heretofore taken advantage of this valuable repository of books. On the other hand, M. Chinard has possibly been too neglectful of the provincial libraries of France, many of which contain important Americana. And again, we look in vain for the names of Picot, Baudrier, Polin and Pellechet, whose bibliographies are an invaluable aid to one undertaking a work of this kind.

The opening chapter is entitled *La découverte et les premières traductions* and treats the subject in a more or less general way. We regret that the author has not noted the wonderful prophecy of the Discovery of America in the *Morgante* of Boiardo. And in speaking of Giuliano Dati's poem on Columbus, he states that some verses which he cites "montrent bien le sentiment d'enthousiasme qui s'empara alors de toute l'Europe" (p. 4). He might have added that the poem of Dati was only an arid and bare transcription in rhyme of the letter of Columbus announcing the Discovery to Gabriel de Sanchez.² The Italian poets not only considered that Columbus was in the service of a hated foreigner, as M. Chinard has neglected to point out, but also that the Portuguese who represented that they had found the *isole delle aromi* had made discoveries of much greater importance. Furthermore, all were seeking a route to India because of the increased commercial relations between that country and Europe. And as the poor results of the second voyage made them think that Columbus had imposed upon the credulity of

the European people, the poets hesitated to laud his discovery. This explains the obscurity in which Columbus died as well as the failure to find any important mention of him in Italian poetry of the 16th century.³ So slight was the interest awakened in Italy by the discoveries of Columbus that Raffaele Volterrano in his *Commentaria Urbana*, written in the beginning of the 16th century, makes the following astonishing statement: "Nautae Hispani qui sub Ferdinandi regis auspiciis agunt, duce C. Columbo anno 1496 (*sic!*) a Gadibus solventes . . . plures invenierunt insulas inter se parum distantes ultra Fortunatas xx fere partibus sitas."⁴ While Pietro Bordonone, in his *Isolario* (Venezia, 1534), describes at length the islands discovered by the Spaniards, he fails to make any mention of Columbus whatever. So in spite of the large number of books devoted to America that appeared in Italy later on in the century, those poets who were seeking to give to their country an epic poem did not think of the Discovery of America, because, as has been stated above, the glory of that undertaking was attributed to the Spaniards. Hence we must wait until 1596 for the first poem in which this subject was treated heroically, and of which Columbus was the protagonist. This was the *Mondo nuovo* of Giovanni Giorgini, addressed "all'Invittissimo Principe di Spagna e sorelle sue, con gli argomenti in ottava rima del sig. G. Pietro Colini e in prosa del signor Girolamo Ghislieri."⁵

To point out a few details deserving of emendation in M. Chinard's volume, we might state first that there were two editions of the *Cosmographiae Introductio* of Waldseemüller (p. 5) published the same year, one in May and the other in September.⁶ As for the *Paesi nuovamente ritrovati* etc. of Vespuccio (p. 10)—the title of which is incorrectly cited by M. Chinard—there were two other editions, one

² Cf. Uzielli, *Avvertimento*, Bologna, 1873, p. xix; Negri, *Istoria dei Fiorentini Scrittori*, Ferrara, 1722. For the letter of Columbus, cf. R. H. Major, *Bibliography of the First Letter of Christopher Columbus*, London, 1872. The title of this letter is incorrectly cited by M. Chinard.

³ Cf. Steiner, *op. cit.*, p. 6 et seq.

⁴ *Commentaria Urbana*, apud Claudium Marmium, 1603, p. 439.

⁵ In Iesi. Appresso Pietro Farri, 1596.

⁶ Picot, *Cat. de la Bibl. Rothschild*, II, pp. 423, etc.

at Venice in 1521 and the other at Milan. On page 12, M. Chinard states that "être épicurien ou stoïcien alors (*i. e.*, about 1516, when Du Redouer's translation appeared) est pire que d'être hérétique." It was only some years later that the question of heresy assumed such great importance in France, while hardly before the middle of the century was epicureanism identified with it. On page 16, "en 1532" should be followed by 1533 *n. s.*, for the translation of Pierre Martyr appeared in the month of January. In the long title of the Latin edition of Pierre Martyr given in the note, M. Chinard might have indicated that it forms a series of hexameters followed by pentameters. The author of the French translation of this work—of which the title is also incorrectly given—was without doubt Simon de Colines and not Antoine Fabre, as M. Picot shows (*loc. cit.*, pp. 435-6). In regard to the strange animals described in Pierre Martyr's *Décades* (p. 17), it is worth noting that we find similar monstrosities in the numerous *Décades de la description des animaux* etc., which were published during the course of the century, all of which, as M. Chinard notes in regard to Pierre Martyr, are merely an outgrowth of the bestiaries of the Middle Ages.

The date of the publication of the *Brief récit* of Jacques Cartier (p. 36, note 1) is not 1515 but 1545. On page 45, M. Chinard should have noted that the *Voyages aventureux* of Captain Jean Alfonse (published probably in 1559, and not in 1558 as given. Cf. Picot, *loc. cit.*, no. 1957) are simply an abridgement of his *Cosmographie générale*, which was finished in 1544 but remained unpublished until 1904.

In his highly interesting chapter on *Pantagruel*, M. Chinard accepts in the main the conclusions presented by M. Lefranc in his well-known *Navigations de Pantagruel* (Paris, 1905); but where he fails to do so, we feel that his judgment has served him well. The enthusiasm of the distinguished French savant for Rabelais, has led him at times, we fear, to conclusions, if not false, at least too ingenious. So we believe that M. Chinard is

right in not accepting his identification of the island of the Macreons with the island of the Demons and in insisting that here, as in many other instances, Rabelais enters into the domain of fancy. And this becomes more obvious when we compare the peregrinations of Pantagruel to other fanciful voyages so much in evidence at that time. In his *Alector, histoire fabuleuse* (Lyons, Pierre Fradin, 1560), Barthélemy Aneau gives an account of the wonderful voyages of the Macrobe Franc-Gal and his son Alector; and in his *Prémonition*, he is careful to state: "Si à quelq'un en aucuns lieux de la peregrination de Franc-Gal, la géographie des terres et mers semble estre inconsequente, et non directement continuée: sache que ainsi est, et autrement ne pouoit estre, pour l'errante et indirecte navigation dudict Franc-Gal et son Hippopotame allant et venant à l'aventure, et apres vn cours deuers l'Asie, ou l'Europe, soudain retournant à reprendre la coste d'Aphricque, et quelque fois rentrant, ou par les bouches des fleuves ou par terre, es parties mediterranees, ce qui faist sembler ses erreurs mal ordonnez." This work—one of the many imitations of Pantagruel—is entirely a creation of the fancy, and the nature of its composition permits us to suppose that the travels of Rabelais' hero were regarded as such by his contemporaries. Likewise Aneau introduces geographical data in his *Alector* in order to give to it an appearance of truth. It is to be regretted that M. Chinard was unable to discuss other romances of travel of this period in order to see in what they were indebted to one another and how far their influence extended into the other forms of literature.

The chapter devoted to the *Vulgarisateurs et Poètes*, consisting of about twenty pages, is probably the most disappointing in the work. Besides the sonnet of Saint-Gelais inserted in the *Voyages aventureux* of Jean Alfonse and the few eulogistic poems contributed by the members of the Pléiade and others to the *Singularitez* and the *Cosmographie Universelle* of Thévet, M. Chinard has unfortunately nothing else to offer. Of course to have supplied additional material would have necessi-

tated extensive reading, but it seems that, as this chapter is of great importance, it would have been worth while to make the researches as complete as possible. What ideas, if any, did America contribute to the poetic literature of this century—this question yet remains to be solved.

The next three chapters, which treat of Léry, the expeditions of Jean Ribaut, and the theories concerning the American savages,⁷ are delightful to read. They are followed by the most important chapter in the entire work—that on Montaigne. In this M. Chinard has succeeded in showing that Montaigne made free use of Léry and Chauveton in composing his chapter on the Cannibals. Not only has the author of the Essays taken his material from them, but at times the phraseology is so strikingly similar that we might accuse him of plagiarism, were we not aware of the fact that such methods were common in the 16th century. Furthermore, M. Chinard is able to prove that Montaigne wrote his famous chapter after 1579, inasmuch as the first edition of Chauveton's translation of Benzoni appeared during the course of that year.

The concluding chapter on America in the literature of the 16th century deals with the subject in a general way. Here we may call attention to a few bibliographical details. As for Stigliani, M. Chinard is, in our opinion, too severe when he states that this poet was unequal to the task of composing an epic on Columbus (p. 223). Stigliani is without doubt one of the best lyricists in the 17th century. For a full account of the controversy that raged about him, see A. A. Livingston, *Gian Francesco Busenello e la Polemica Stigliani-Marino*, Venezia, 1910. The first twenty cantos of Stigliani's epic appeared in 1617. Another epic deserving mention is the *Copia del I e del II canto del Colombo*, *Poema eroico di Giovanni Villi-*

franchi, Firenze, 1602. And the *America* of Raffaello Gualterotti (1611) should not be omitted. The *Histoire generale des Indes Occidentales et Terres Neuues* etc. par M. Fumée (Paris, Sonnius, 1580), which is a translation of Gomara's *La Historia general de las Indias* (Saragossa, 1552/3), is also worthy of note. This translation was first printed in 1569. Lescarbot's *Histoire de la Nouvelle France* (2d ed., Paris, 1612) contains an account of the voyages of Verrazanno. For Portugal, cf. *Relação verdadeira dos trabalhos que o governador dom Fernando de Souto e certos fidalgos portugueses passaram no descobrimento da provincia da Frolida* (Evora, 1557), which contains an account of the history of Florida. The well-known work of J. J. da Costa de Machado, *Colecção de opusculos reimpressos relativos á historia das navegações, viagens e conquistas dos Portuguezes* (Lisbon, 1844-58, 3 vols.) should certainly have been mentioned. An account of Magellan's circumnavigation of the globe was published at Rome in 1524 in *aedibus F. Minitii Calui* under the title *Maximiliani Transylvani Caesaris a secretis Epistola, de admirabili et nouissima Hispanorum in Orientem navigatione* (Picot, *loc. cit.*, no. 1956). To the bibliography for Spain, we may add the following: *Conquista del Peru . . . embiada a su magestad por Francisco de Xeres . . .* Salamanca, 1547; *Armas antárticas, hechos de los famosos españoles que se hallaron en la conquista del Perú* of Juan de Miramontes Zuazola (cf. Ray, *ibid.* pp. 79 *et seq.*); *Las Guerras de Chile* of Juan de Mendoza y Montea-gudo (cf. Toribio Medina, *Historia de la literatura colonial de Chile*; and Ray, *ibid.* p. 124); and finally the *Romance*, treating of the capture of Carthagená in Colombia by Drake in 1586, which was published by Dr. Ray (p. 136).

For Germany, the following works deserve to be mentioned: Michael Herr, *Die new Welt*, Strassburg, 1534, 58 ff., and Sebastian Franck's famous *Spiegel vn bildtniss des ganzten erdbodens in vier bücher, nemlich in Asiam, Aphricam, Europam, vnd Americam gestellt. Auch etwas von new gefundenen Welten vnd Inseln*,

⁷ The title of Léry's work (p. 125) is given incorrectly. Cf. Picot, *loc. cit.*, nos. 1989 and 1990. On p. 149, 1662 should, of course, read 1562, and on p. 151, Jacques Ribaut should be changed to Jean Ribaut. On p. 178, note 1, there are numerous errors in the titles of both works.

of which the first edition appeared at Tübingen in 1534, followed by other editions at Göttingen (1542), Leipzig (1552), Jena (1567), etc.⁸

This entertaining study is, according to the author, mainly destined to serve as an introduction to more extensive works devoted to the following centuries, which, as we are aware, are much more indebted to America than the sixteenth. This is especially true of the eighteenth century, when the conception of society underwent a complete change. Rousseau—who owes more to his predecessors than we are readily inclined to believe—represents the climax of this undercurrent of philosophical development; and from him we have as a natural offshoot that most graceful of Munchausens, Chateaubriand. The later schools were unable to cast off the spell of this literary magician; and even to-day there is at times a tendency to return to the pages of *Les Natchez* for the ideal conception of the life of the savage. M. Chinard has a most interesting field before him, and, if we may judge by the present work, he will acquit himself in a brilliant and scholarly manner, provided that a little more care is taken in the preparation of his studies for publication. And it is well worth while for those who anticipate the pleasure of reading the forthcoming studies of M. Chinard to familiarize themselves with the *Exotisme américain au XVII^e Siècle*.

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CORRESPONDENCE

TWO NOTES ON SIR THOMAS MORE

To the Editors of *Mod. Lang. Notes*.

SIRS:—I. The publication of Mr. John S. Farmer's excellent facsimile of the *Sir Thomas More* manuscript in the British Museum (*Tu-*

⁸ A few errors that might cause confusion may be noted: "mais l'un étant Espagnol" on p. 216 should read "mais l'un étant Italien"; on p. 229 *Centinera* should be changed to *Centenera*. Gaspar de Villagra's *Conquista* (p. 229) appeared in 1610 and not in 1510. The French translation (1627) of Drake's voyage, cited on p. 234, note 1, is far from being the first, for the *Voyage de Messire François Drake aux Indes Occidentales* was published in Leyden in 1588, while another translation was issued in Paris by Jean Gesselin in 1613. And on p. 239, note 1, John Carter Library should read John Carter Brown Library, etc.

dor Facsimile Texts, Folio Series, 1910) makes the text of this most difficult and interesting writing generally accessible in a reproduction hardly less authoritative than the original. It is to be hoped that the vastly increased opportunity for leisurely study of the manuscript thus afforded will facilitate the deciphering of the difficult pages and thus lead to a more complete restoration of the true readings where these have not grown altogether illegible.

I desire to correct an error in my text of the play, to which Mr. Walter Faxon of Lexington, Mass., most kindly drew my attention some time ago. In Act III, scene II, ll. 20, 21 (*Shakespeare Apocrypha*, p. 399), I have inadvertently incorporated the following mistaken reading of Dyce, the first editor of the MS.:

"Is when the *thred* of *hayday* is once spoun,
A bottom great woond vpp greatly vndonn."

A reference to Mr. Farmer's facsimile, folio 10, verso, two lines from the bottom, will show the proper reading to be, as Mr. Faxon says, "when the *thred* of *hazard* is once Spun." My text of the play was set up, not from a pen and ink transcription of the manuscript, but, as is usually the practice in such cases, from a copy of Dyce's printed version collated with the original. I regret that I overlooked the discrepancy just noted when I made my collation.

It follows from what has been said that the *NED*. is in error when, on the basis of Dyce's text, it cites the passage in question as its earliest instance of the word, "hey-day." "Bottom" in the second line of the quoted passage means, of course, a "ball of thread." Shakespeare alludes to the same common Elizabethan meaning of the word in the name of Bottom the Weaver.

II. Another mistake occurs in my note to IV, i, 298, referring to the words, "Mason among the king's players" (*Shakespeare Apocrypha*, pp. 406 and 437). "Players of the king's interludes" are mentioned as early as 1494, during the reign of Henry VII (see Collier, *History of English Dramatic Poetry*, etc., ed. 1879, i, p. 44), and they continued in favor under Henry VIII and Edward VI. As late as Twelfth Even, 1551 (Jan. 5, 1552, according to modern reckoning), during the sovereignty of the latter monarch, the Loseley mss. mention "John Birche and John Browne, the king's entrelude players" (*Loseley mss.*, ed. Kempe, p. 58). The most pertinent reference, however, is dated Jan. 6, vi Henry VIII (i. e., 1515, N. S.) and is cited by Collier (*op. cit.*, i, p. 77):